538 Direct quotations in a story are always pitched higher than the ordinary speaking tone. This is a matter of convention and it makes no difference whether it is a giant or a small child who is supposed to be speaking. There is no attempt to imitate the voice of the subject speaking; the high pitched tone indicating that the narrative is broken by a quotation is sufficient. The end of a descriptive sequence or of the development of a minor or major theme within the story as a whole is always indicated by the word oti (finished). The use of this word roughly corresponds with our own tendency to pause in speaking or to end a paragraph in writing. Continued action or passage of time is indicated by a long drawn out e-e-e sound. Where a final adverb is used to qualify a statement as in the phrase: "He speared him makeke (hard)", the adverb is pronounced with force, very slowly and with great facial gesture. A final convention that may be noticed is the almost complete absence of the third person nominative and accusative pronouns in story telling. No confusion seems to be caused the Pukapukan auditor by this omission, though it sometimes renders it difficult for a European auditor to follow the sense of the particular passage. The place of the pronoun however is often taken by a repetition of the proper name of the person affected. The beginning of a story is usually devoted to an enumeration of the names of the people about whom the story is told, their sex and lineage affiliation.

126 Most of the stories were dictated by Veti and Pau. Talainga wrote out several of the longer stories in Pukapukan. Stories without text were secured from a group of informants. They were generally told by one narrator who stopped at frequent intervals to consult with his companions in order to be sure of the continuation of the narrative.

538 An attempt was made by some informants to distinguish two types of stories (tala): tala wenua and tala wanongo. The distinction, made notably by Talainga, though not absolutely clear, seems to be this: Tala wenua are stories about Pukapuka, its origin and history; tala wanongo are Pukapukan stories which relate events that occurred elsewhere. Of the stories he recorded, Talainga named as tala wanongo the story of Maui's fishing up of Tonga, the story of Laumeakula and Laumeamelo, the story of the raising of the sky, and the story of the tavake bird. The other stories he recorded, of the voyage of Wue, of the defecating of Yawau, of the fight in Waletoa, are tala wenua. Other informants disagreed with Talainga's classification but could not clarify the matter. Because it is obscure in the first place and, secondly, cuts across the accepted classification of myths and folktales, the

533 phrases or long developmental sequences. The total number of
195 chants remembered today in Pukapuka must run to several thousand. Some two hundred of these were recorded for us by natives, notably, Talainga of Ngake village. This explains the weighting of chants from Ngake in the following selection. Of those collected, a random selection was made for the first 25 chants translated, the remainder were selected to illustrate chant types. In the time available it was possible to translate with informants only fifty chants. From the nature of the
[126] symbolisms and cryptic expressions present in each and every chant, it would be presumptuous to attempt further translations of textual material at hand without the controls exercised by the presence of a few of the best of the informants and their interpretations of obscure passages and symbolisms. It is to be clearly understood that all explanations in the following translations are presented just as they were given by informants

Vowel changes occur in certain words in all the chants. These have been recorded only in the chant of the pinga type: Na ulu toku manako and illustrate the type of change preferred. The tendency is to eliminate diphthongs, thus achieving a more even flow of sound, and to reduce, by elision or alteration of the vowel sounds, the total chant to a general pattern of sound. Thus in the pinga mentioned, the general sound pattern of vowels is u; and in consonance with this, "te ulu" is reduced to "tulu," the first vowel being long. Besides the changes occurring in the pinga, the following changes are also common:

The prefix waka	becomes	aka	na	becomes	nu
au	"	u	yau	"	yu
mai	"	mi	yau	"	yo
tai	"	ti	kakai	"	kakayi and kaki
tau	"	tu	totoi	"	totoyi
nei	"	ni	tautapa	"	tutapa
ai	"	i	lelei	"	leli
kai	"	ki	lelei	"	lele
pau	"	pu	aumai	"	umi
lau	"	lu	kalou	"	kalu
te	"	tu	peleua	"	pelua
wainga	"	winga			

128 Technical difficulties of translation aside, the further problem
533 arises of the form in which the chants should be presented, that
192 is, whether the translation should be literal or free. A literal translation is the best possible introduction to the ideals of Pukapukan culture, but it may lead the reader astray unless he realizes fully that the weighting of words and concepts is entirel

Introduction

121 The following string figures were collected at odd moments
●126 during the course of formal ethnological study of Pukapukan culture in 1934-1935. Information about this Polynesian atoll, its culture and the nature of the joint research of Ernest Beaglehole and myself is given elsewhere (1). I am indebted

1. See 2, Literature Cited, page 27.

to Kenneth P. Emory, Bernice P. Bishop Museum, for assistance in making the photographs from which the line drawings have been made. Ernest Beaglehole has helped me prepare this manuscript for publication.

Figures

524 String figures (waiwai) are made by Pukapukans with lengths
517 of pandanus material (lito). Both children and adults enjoy making the figures whenever the spirit moves them. "Crazes" are common. For days at a time everyone has a piece of pandanus in his hand and makes the figures whenever he has a moment to spare. Experts good naturedly teach novices, and children too young to apprehend nevertheless proudly contrive with weirdly tangled strings to emulate their elders. Then the craze dies down and no one bothers with the figures until a later chance spark recreates popular interest. The figures are made for amusement only. They have no religious or magical import.

Though most can make the majority of figures collected, only a few know them all. All the people however are familiar with the names of every old figure and are quick to label as a mere thing (mea wua) of no account, modern inventions.

The following collection includes, with one doubtful exception, only authentically old Pukapukan figures.

Comparative note

524 The accompanying table shows the distibution of 17 string
171 figures and 1 trick figure of the Pukapukan series which correspond to figures reported from other Oceanic areas. (2)

2. An asterisk over the name of a figure in the table indicates that the figure is not identical in all movements with the corresponding Pukapukan figure. In most cases one figure continues where the other leaves off. In all cases the figures are sufficiently alike over a series of movements for the correspondence to be noteworthy.